

Luxury in fashion Reconsidered

The National Museum of Modern Art, Kyoto
Museum of Contemporary Art Tokyo
The Kyoto Costume Institute

Concept

Luxury: Why has fashion always been attracted to and so closely associated with it?

Examining fashion from the standpoint of luxury, this exhibition considers the relationship between luxury and fashion in different societies and eras, from the 17th century to the present, and explores new directions for the future.

The growth of the industrial economy has brought a wealth of material blessings into our lives, but has also confronted us with some challenging global issues. Under these circumstances people do not necessarily share the same view of luxury, which is one of the manifestations of this affluence. Views range from the perception of luxury in terms of visually luxurious and lavish expressions, to a take on luxury that is more individualistic, more of an intellectual pleasure. For this exhibition, we use the concept of 'luxury' as a vantage point from which to take a new look at fashion-the most sensitive indicator of our values and social trends.

Following on from Japonism in Fashion (1994), Visions of the Body (1999), and Fashion in Colors (2004), Luxury in fashion Reconsidered is a cutting-edge fashion exhibition, addressing the theme of luxury from a variety of perspectives by presenting 17th century to present-day fashions, carefully selected from the collection of the Kyoto Costume Institute (KCI).

Exhibition outline

Title: *Luxury in fashion Reconsidered*

[Kyoto]

Venue: The National Museum of Modern Art, Kyoto (MoMAK)
Okazaki Enshoji-cho, Sakyo-ku, Kyoto, 606-8344 , JAPAN

Date: April 11- May 24, 2009

Closed: Every Monday except May 4 (national holiday)

Hours: 9:30 AM-5:00 PM (admission until 4:30PM)

Extended Hours: Every Friday, 9:30AM-8:00PM (admission until 7:30PM)

Organized by: The National Museum of Modern Art, Kyoto
The Kyoto Costume Institute

Endorsed by: The Agency for Cultural Affairs
Ministry of Economy, Trade and Industry
Kyoto Prefecture
Kyoto Prefecture Board of Education
Kyoto City
Kyoto City Board of Education
The Kyoto Museums Association
Kyoto Chamber of Commerce and Industry

Special supported by: Wacoal Corp.

Supported by: Maison Martin Margiela/ Kokonoe Co., Ltd.
Nanasai Co., Ltd.
Yoshichu Mannequin Co., Ltd.

Approved by: Association for Corporate Support of the Arts

Curators: Shinji Kohmoto
(Chief Curator, The National Museum of Modern Art, Kyoto)
Akiko Fukai
(Director/ Chief Curator, the Kyoto Costume Institute)

Admission: Advance tickets: Adults=1,000, University students= 600
High school students=300
Day of admission: Adults=1,200 (900), University students=

800 (500), High school students=500 (200)

- * Japanese yen, tax included.
- * Numbers in (): Admission for groups of 20 or more.
- * Advanced tickets on sale through Ticket Pia (P code: 688-428), Lawson (L code: 59423), Seven-Eleven, other major ticket vendors and convenience stores in Japan.
- * Junior high and younger: Free.
- * Admission for the Collection Gallery is included.

Exhibition outline

[Tokyo]

Venue: Museum of Contemporary Art Tokyo (MOT)
4-1-1, Miyoshi, Koto-ku, Tokyo, 135-0022, JAPAN

Date: October 31, 2009-January 17, 2010

Closed: Every Monday except November 23 and January 11
(national holiday).
November 24, December 28-January 1 and January 12, 2010

Hours: 10:00AM- 6:00PM (admission until 5:30PM)

Organized by: Museum of Contemporary Art Tokyo
The Kyoto Costume Institute

Curatorial cooperation: The National Museum of Modern Art, Kyoto

Curators: Yuko Hasegawa
(Chief Curator, Museum of Contemporary Art Tokyo)
Akiko Fukai
(Director/ Chief Curator, the Kyoto Costume Institute)

Admission: Not fixed

Sections

This exhibition reappraises the meaning of luxury through history by presenting its diversity, and the constant change that has taken place in the perception of luxury, by dividing the exhibition into four sections, each adopting a different display format to represent different aspects of "luxury." A total of 90 garments are on display to showcase the history of luxury in fashion from the 17th Century to the present day.

Section 1. Ostentation

Pascal declared, "to be spruce is to show one's power." One of the aims of clothing is to flaunt wealth and power. The act of adorning oneself with rare and costly materials arguably represents this eternal human desire, while history has proven that this insatiable passion for adornment has supported and nurtured craftsmen and stimulated the arts and industry.

"Ostentation," the theme of this section, focuses on garments featuring a lavish use of gold and silver thread, and sumptuous dresses representing hundreds of hours of labor and handiwork.

Section 2. Less is more

Although people in the past tended to favor clothing that was showy and glamorous, the tendency in the modern age has been to avoid excessive glamour, and instead to prefer simplicity. This tendency has been particularly pronounced with the current and strong demand for comfort and function in design. However, garments that are simple and yet make the wearer appear beautiful require designs that create shape, the appropriate fabrics, and outstanding skills on the part of the creator.

This section showcases haute couture, the epitome of simplified design, quality, and exquisite craftsmanship as seen in Chanel's functional ensembles and Balenciaga's architectural dresses.

Section 3. Clothing are free-spirited

Luxury is not simply about material and financial wealth. A designer attempts to create a garment that has never been seen before. A wearer encounters that garment, and

becomes the receptor of the passion that the designer has directed into that garment. The intense relationship that is generated between the designer and the wearer that surrounds the act of "wearing" is a form of "mental" luxury.

This section examines the relationship between clothing and luxury by featuring the designs of Rei Kawakubo who subverted conventional values surrounding "beauty" and "sophistication."

Section 4. Uniqueness

Although everyone accepts that rarity in itself adds value, what constitutes rarity for someone may not apply to another. Even objects in everyday life can become "unique" if placed within a completely different context. This is particularly relevant in today's society, with the growing move away from mass-consumerism.

This section features one-off garments by Maison Martin Margiela that represent contemporary concepts of luxury, such as "one-off," "recyclability," and "hand-made. "

Exhibits (Not fixed)

Section 1. Ostentation

Bodice gifted to Elizabeth I [The 17th Century]

Dress (robe à la française) made of silk brocade [The 18th Century]

Reception dress by Maison Worth [c.1900]

Party costume for *la 1002^e nuit* by Paul Poiret [1910s]

Gabrielle Chanel, Maison Worth [1920s]

Christian Dior, Elsa Schiaparelli [1940-50s]

Roy Lichtenstein, Pierre Cardin, André Courrèges

and Yves Saint Laurent [1960s]

Chanel (Karl Lagerfeld), Thierry Mugler [1980-90s]

Balenciaga (Nicolas Ghesquière), Louis Vuitton (Marc Jacobs)

and Viktor&Rolf [2000-]

Section 2. Less is more

Paul Poiret [1910-20s]

Gabrielle Chanel, Madeleine Vionnet [1920-30s]

Grès, Christian Dior, Cristobal Balenciaga and André Courrèges [1940-60s]

Azzedine Alaïa, Yves Saint Laurent and Issey Miyake [1980-90s]

Lanvin (Alber Elbaz) [2000-]

Section 3. Clothes are free-spirited

Comme des Garçons (Rei Kawakubo) [1980s-]

Section 4. Uniqueness

Artisanal collection by Maison Martin Margiela [1990s-]

80 pieces from the Kyoto Costume Institute

8 pieces from Maison Martin Margiela / Kokonoe Co., Ltd.

*There is a possibility to change some exhibits at the Museum of Contemporary Art Tokyo.

Catalogue

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[Contents (Not fixed)]

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"Introduction" Shinji Kohmoto, Chief Curator of the National Museum
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"Fashion and Luxury" Akiko Fukai, Director/ Chief Curator of the Kyoto
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(Not fixed) Yuko Hasegawa, Chief Curator of the Museum of
Contemporary Art Tokyo
"Le luxe en son histoire, entre faste et confort : XVIII^e-XX^e siècles"
Philippe Perrot
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Catalogue by color photo & text

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Bibliography

Enquires

[For Press]

We are preparing for twelve images for press.

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